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CURTAINS AND DRAPERIES.

DECORATIVE furnishing in all its phases offers no more effective means of adorning the room than in the use of curtains and hangings, they relieve the sharp outlines of the windows, and give an inviting appearance to the doors. To one who considers at all the picturesque qualities of an apartment, hangings require no recommendation, for even ordinary furnishing seen through the prettily drawn portiere has a deceptive attractiveness given it out of all proportion to its real qualities when seen without the aid of tapestry or Turcoman.

Fortunately this mode of decoration is possible to the means of everyone, and excellent goods in artistic patterns are sold at comparatively moderate prices. A selection from the many varieties offered is the greatest difficulty the shopper has to contend with, each seems so worthy of preference. Whether the fact that Arabi Pacha's tent was lined with crimson damask silk and embroidered with pomegranates, forget-me-nots and other artistic flowers and fruits, has increased the rage for hangings, we know not, but certain it is that embroidered and appliqué work was never more popular than at present.

Plush is apparently the favorite material, and it is said the orders from American houses have anticipated the facilities of the French manufacturers for some months to come. Silk plush perfectly plain, the dealers say, is called for more than the more elaborate. Olive is a pleasing color for these goods.

Turcoman and Chenille are, of course, in favor, and may be considered almost stock materials for this purpose. In copper color, which has taken the place of old gold, the Turcoman curtain is particularly rich. The public has become so accustomed to both of these, that they naturally suggest themselves to anyone decorating an apartment, and the prices asked have become much more moderate.

The "Liberty" stuffs, little known in this country, are used to a considerable extent in England, and might find many admirers here if imported more largely. It might be well to remind the housekeeper that "stuff" hangings, if draped in straight folds, are less liable to accumulate dust than in the less careful manner of irregular creases, where the particles in the air readily settle and make a grimy and unpleasant appearance.

Jute velours or velvet are among the recent additions to curtain fabrics, and the great variety of colors in which they are made adapts them to almost any apartment.

Some of the cotton waste materials or the printed Indian cottons, known as "sambar," are quite cheap, say about forty cents per yard, and highly colored. In common with Canton flannel, these may be very effectively used by parties feeling it undesirable to lay out larger amounts in this direction. The flannel in dark olive green, with an appliqué border of Autumn leaves, is very pretty indeed.

The closely woven Eastern carpet makes a very rich portiere, as do also the heavy satins. These latter, however, are frequently "fixed" by the addition of some foreign and deleterious matter. This adulteration (if it may be so termed) may be discovered by boiling a small piece. If it is the real article it will not curl up; if it has been "doctored," it will wind itself almost into a knot. This is an ordinary precaution that every housekeeper should take before buying.

A chain or band of plush may be used to hold the portiere back, and in making selection of designs it should be remembered that a landscape is entirely out of place upon a hanging. The Watteau idea is gaining favor, and whilst the garden scene and picturesque attitudes of royal personages may be tolerated and admired upon the backs of chairs and sofas, they would not be acceptable upon a curtain, where a fold might so separate the party, or break in so decidedly upon the picnic as to make it impos-

sible to reconcile the two ends of the picture with each other.

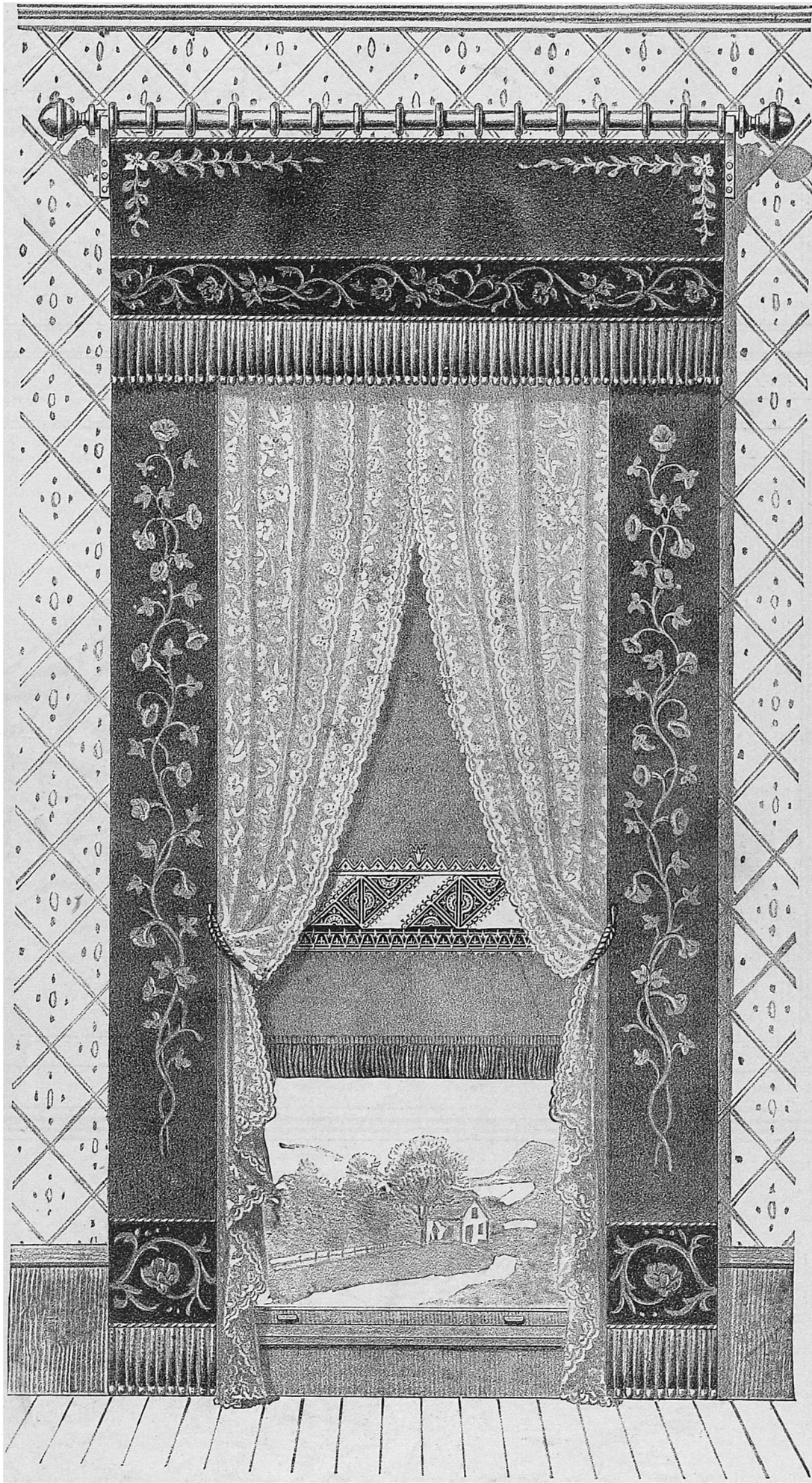
Tinsel tapestries in pink, blue, cream, etc., are not objectionable, and the modern velvet tapestry or the new reversible cotton plush in most delicate shades, and "Roman satin," all hang gracefully and are admirable for the purpose.

Of the lighter materials, Syrian curtains, a yellowish, flimsy muslin, is an excellent example. The muslin is made with gold colored stripes or large chequers. Nottingham and Scotch curtains are to be an ecru shade, and resembling antiques and guipure d'art. Madras cloth has developed a strength in its attractive qualities that rather endangers the

"embroidery in colored silks and tinselled cord, are used "as curtain caps and borders," says *Harper's Bazaar*.

The illustration upon this page gives an excellent idea for the arrangement of a window drapery. The design is furnished us by Messrs. Hart & Young, of Boston, and they accompany it with the following directions for cutting and making and an estimate of the quantity of material required:

Paper patterns are not needed with this design, as it is drawn on a scale of 1 1-4 inches to the foot, and can be adapted to any sized window by first measuring the window, and cutting the Lambrequin in the same proportions as are shown on the design.



The design does not show the returns; 4 inches on each side must be added to the width, when the returns are required.

No description of poles or cornices is given, for the reason that either can be used.

In all cases where a thin material is used for free folds a Cotton Flannel interlining should be added, as it makes the curtain hang much better.

The design is purposely drawn very plain, and will admit of considerable more trimming, should parties so desire.

2 pieces 9 ft. 6 in. by 1 foot 3 in. (sides).

1 piece 5 ft. 3 in. by 1 foot 6 in. (top).

1 piece 5 ft. by 6 in. (border for top valance).

2 pieces 1 ft. 3 in. by 10 in. bottom (of sides).

2 3-4 yards Fringe.

7 " Cord.

4 1-4 " Silesia.

Panel design, for embroidered work is not used, this style can be made at very slight expense and very pretty."

By following the above directions this lambrequin may be made at home.

Parties desirous of seeing some very unique ideas in hangings are referred to our illustration of the Spanish Renaissance on page 75.

DESCRIPTION OF DESIGN FOR SCREEN ON NEXT PAGE.

In the designs for Screens as shown on page 82, the lower panel is that of the Radish plant, one quite unhackneyed, and therefore attractive. The peculiar seed pod is deep crimson and the leaf light green tinged with yellow.

The Thistle of the centre panel is fairly well known to many—the flower being very light magenta; the bud a trifle darker shade, the calyx and leaf a dark rich green.

The Plant of the other outer panel, is perhaps not so well known, although blooming in the same time of season with the others. This blossom is pure cream white, with the bright yellow centre. The leaf is a rich green, as is also the seed pod—the latter being tinged with red at the calyx.

The back ground to all the panels would be appropriate in olive green, delicate blue, or deep maroon.

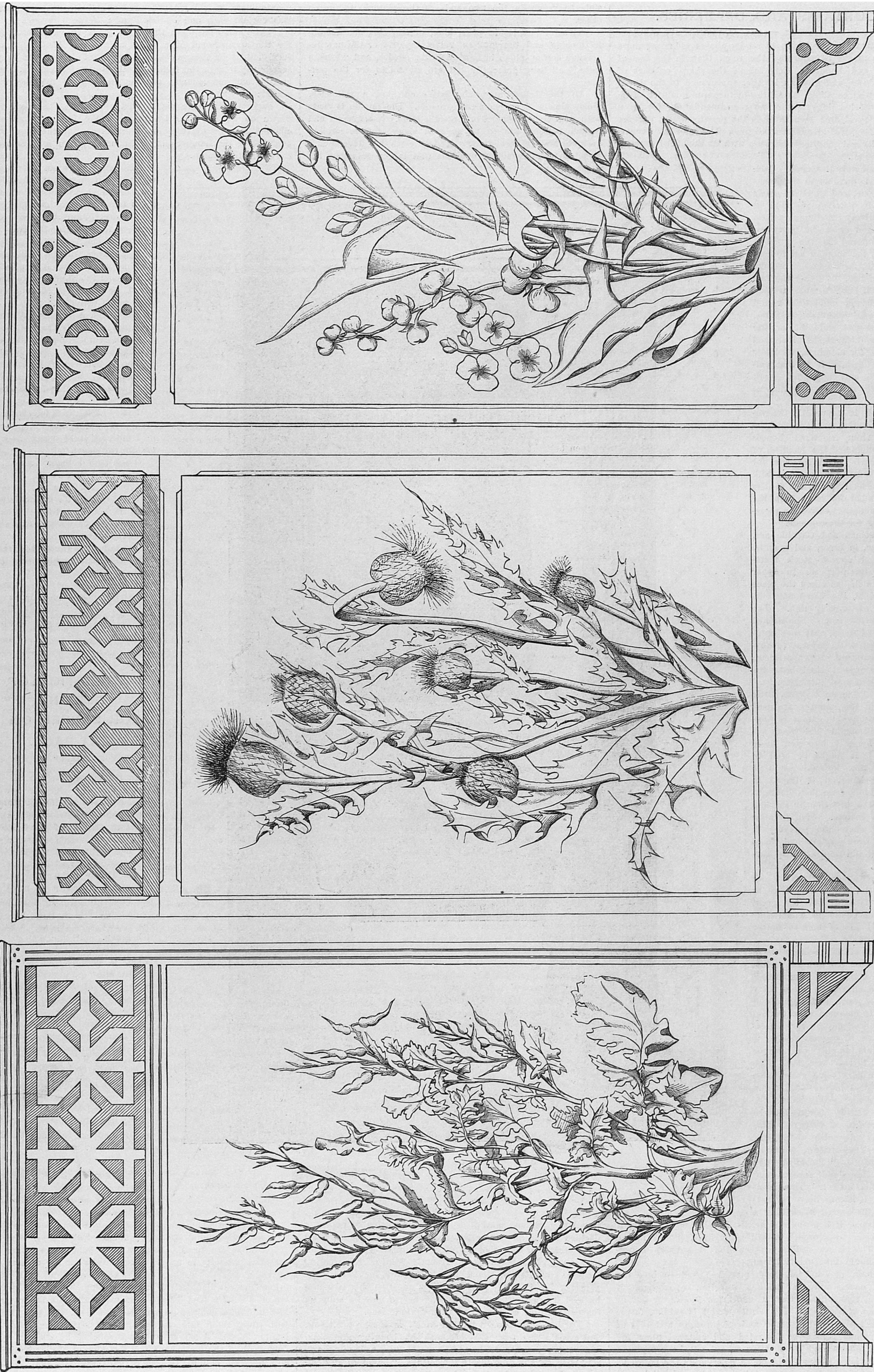
The geometric Frieze, may be made to appear in black outline or solid color.

The English styles in paper-hangings are giving way to the lighter and more genial French patterns.

popularity of lace, and it is not unreasonable to expect a decided falling off in this latter goods. It may be an effort to counteract this that prompts manufacturers to color lace curtains. Some were recently shown representing stained glass, whilst black has been used for some time. Whether this is in the best taste is a question that it would be well for decorators to consider. Scrym may be hung on the curtain pole and trimmed with antique lace.

For heavy portiere a bullion fringe is the proper thing, and gives a rich tone that becomes the hanging admirably. The proper manner to hang a portiere over a double doorway is to set the pole inside the casings. "Bands of Persian-figured woolen furniture brocade cretone, enriched by

A new idea in the direction of a lambrequin attracted attention recently in an art store. Whether the novelty of anything new in this line, or the excellent result of simple ornamentation claimed the most attention, we do not know, but it is certain that many orders were taken for others just like it. The lambrequin consisted of dark crimson plush, with rows (about three inches apart) of brass crescents diagonally laid on. A silk tassel was suspended by a silken cord from each of the crescents along the edge of the lambrequin, and another end of this same cord was attached to the plush.



DESIGN FOR SCREEN, DRAWN BY MISS MARIA VAN VLECK,
SCHOLAR OF MRS. FLORENCE A. DENSMORE'S "WOMAN'S INSTITUTE OF TECHNICAL DESIGN." FOR DESCRIPTION SEE PRECEDING PAGE.